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ABSTRACT

Pointing to the widespread neglect afforded to the works of nineteenth century Afro-American women authors, this paper discusses, and presents excerpts from, the works of many of these authors to show the types of concerns they wrote about. Among the works discussed are the following: the slave narratives of Harriet Jacobs and Elizabeth Keckley: accounts written by Eleanor Eldridge and Charlotte Forten that relate the problems of black people living in the North: the autobiographies of Ida Wells Barnett and Susie King Taylor, which point to the position of blacks in the late nineteenth century: works of poetry by a number of poets, including Ann Plato, Frances Harper, and Cordelia Ray: the novel "Iola Leroy," by Frances Harper, the first novel by a black author that dealt with the Reconstruction Era: short fiction by Victoria Earle and Alice Dunbar-Nelson: and the novel "Contending Forces," by Pauline Hopkins, who is described as the most prolific nineteenth century Afro-American woman writer. The paper concludes by noting the importance of including the works of Afro-American woman writers in presentations of Afro-American literature of the nineteenth century. (GT)

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The Unsung Past: Afro-American Women Writers of 19th Century

by

Renate Simson

As long ago as 1893 Dr. L.A. Scruggs in his book Women of Distinction (a work discussing noted Afro-American Women) made the observation that it was "a painful experience to see how little is known of our great women and their works."[1] This neglect is echoed in the words of contemporary scholars. Bert Lowneberg and Ruth Bogin in their recent work, Black Women in 19th Century American Life, commented:

> If the black male's words, before the most recent period of ferment, were recorded only spasmodically, those of the black female were still less frequently set down on paper.[2]

In their introduction to Sturdy Black Bridges, an anthology containing works by and about Afro-American women writers, the editors state:

> Only slight attention has been given to Black women in creative literature, thus evoking grave concerns among female artists and scholars. . . Recently a number of Black Anthologies and major critical works have been published. It is unfortunate, however, that in most cases, attention accorded Black women writers is sparse.3

This condition of neglect is particularly true of the works of 19th Century Afro-American women authors. Their autobiographies, poems, short stories, and novels are not only unread today, but they are virtually unheard of. This situation becomes doubly unfortunate and absurd when we consider the rather uniform inculusion in American literature anthologies of such 19th Century literary luminaries as

Mary Rowlandson, Anne Bradstreet, Sarah Kemble Knight, Harriet Beecher Stowe and Julia Ward Howe. The editors of the fourth edition of the well known Norton Anthology of American Literature concluded their discussion of Anne Bradstreet by stating:

> When all has been said, the principal contribution of Anne Bradstreet to posterity is what she revealed, through herself, of the first generation of New Englanders.[4]

Based on the obvious omission of 19th Century Afro-American women authors from our literary anthologies, are we to assume that the editors of these anthologies have felt that Afro-American women did not make meaningful revelations about American Society during the 19th Century? Perhaps Addison Gayle was correct when he made the following observation in 1975 to Roseann Bell, an editor of Sturdy Black Bridges.

> We can go back to the eighteenth century in English literature when criticism first begins its large impetus and males always wrote condescendingly about women writers. This is historic among Black male critics and, I think, all males have probably done so. I suppose the big chance will come when women begin doing critical work of their own on women writers.5

Even though Gerda Lerner when discussing the "black female literary tradition"[6] in Black Women in White America, skips from Phyllis Wheatly to Frances Harper and mentions no other black female authors of the 19th Century, black women were making meaningful literary contributions during this period. Their concerns were broad and dealt with such topics as religion, education, women's rights, intemperance and, obviously, racial issues. These concerns were reflected in their autobiographies, poems, short stories and novels.

The earliest autobiographies reflect the harsh treatment Black women, both slave and free, received at the hands of 19th Century America. Their portrayal of their own condition is particularly significant when we realize how little exposure the American public has had to this subject from the point of view of the Black woman.

Harriet Jacobs, in one of the earliest narratives by a female slave, Incidents in the Life of A Slave Girl, published in 1851, wrote:

> I do earnestly desire to arouse the women of the North to a realizing sense of the condition of two millions of women at the South, still in bondage, suffering what I suffered, and most of them far worse.[7]

Jacobs' master, a Mr. Flint, wanted Harriet for a mistress, and short of raping her attempted every means to force her compliance to his desires. She felt she could not outwit and avoid him indefinitely, and she finally hid herself for seven years in the attic of her grandmother's house.

> I hardly expect the reader will credit me when I affirm that I lived in that dismal little hole, almost deprived of light and air, and with no space to move my limbs, for nearly seven years.8

Elizabeth Keckley, who became Mrs. Lincoln's dressmaker, was not able to avoid the white man who desired her and she tells us in her autobiography Behind the Scenes, published in 1868 that she was raped and became a mother.

Both Jacobs and Keckley witnessed and experienced not only the psychological, but also the physical brutalities of slavery. Jacobs describes one form of punishment which she witnessed frequently and which she found particularly abhorrent.

> A favorite one (form of punishment) was to tie a rope around a man's body and suspend him

> from the ground. A fire was kindled over him from which was suspended a piece of fat pork. As this cooked, the scolding drops of fat continually fell on the bare flesh.[9]

As a young girl of approximately six years, Keckley was selected by her mistress to serve as a nursemaid. Encouraged to rock the cradle vigorously she did such a good job that "out pitched little pet on the floor."[10] She used a shovel to try to scoop the baby back into the cradle, an action which incensed her mistress who ordered her, a small child, to be taken and whipped.

> "The blows were not administered with a light hand, I assure you, and doubtless the severity of the lashing has made me remember the incident so well. This was the first time I was punished in this cruel way, but not the last."[11]

Life for the Black woman of the North during this time, while not so overtly brutal, was certainly far from pleasant. A shrewd New England Business woman, Eleanor Eldridge wrote in her Memoirs published in 1846, how some of her property was illegally attached by her creditors.

> The whole affair was a web of inequity... But the subject of this wrong...was a woman and therefore weak-a colored woman-and therefore contemptible. No man would have been treated so; and if a white woman had been the subject of such wrongs, the whole town, nay the whole country, would have been indignant.[12]

Charlotte Forten, author of a Journal published in 1853, was the third generation of a wealthy Philadelphia family. Unable to secure an education for his daughter in Philadelphia, Robert Forten sent her to Salem to be educated. While there among many of the famous intellectuals of the time, she commenced keeping a journal and continued to do so for ten years. In spite of living in an atmosphere that seemed reasonably friendly on the surface, Forten felt the friendliness was only

superficial,

> Yet I have made but very few acquaintances and cannot but feel that among all my school companions there is not a single one who gives me her full and entire sympathy....I have met girls in the schoolroom-they have been thoroughly kind and cordial to me-prehaps the next day I met them on the street-they feared to recognize me.[13]

This situation caused her to develop an increasing distrust of all whites.

> Oh it is hard to go through life meeting contempt with contempt, hatred with hatred, fearing, with too good reason, to love and trust hardly anyone whose skin is white-however lovable, attractive and congenial.[14]

Jacobs and Keckley also found life in North far from utopian. Jacobs became a nursemaid and was not allowed to sit with the white nurses in the dining room on board ship; she was only allowed to ride in a "non colored" car in a train in the capacity of servant. Keckley described how orders were issued not to admit black people to attend the second innauguration of President Lincoln and she told how Frederick Douglass stood outside among the uninvited until someone called his presence to Lincoln's attention and he was asked to come in.

Black women autobiographers of the late 19th Century did not find the position of Black people much improved over the days of slavery. Ida Wells Barnett was motivated to write her autobiography Crusade for Justice published in 1970, "because there is such a lack of authentic race history of Reconstruction times written by the negro himself."[15] As a journalist she devoted her early life to a crusade against lynching which she defined as "an excuse to get rid of negroes who were acquiring wealth and property and thus keep the race terrorized."[16] She was

instrumental in urging Blacks to leave Memphis after that city was terrorized by lynching, and the white people found themselves without servants and business help.

> They (the white people) had thought the excitement would die down; that Negroes would forget and become again, as before, the wealth producers of the South-the beavers of wood and the drawers of water, the servants of white men. But the excitement kept up, the colored people continued to leave.[17]

She was forced to leave Memphis as she too, was threatened with lynching if she kept up her crusade. But she continued all her life to fight against lynching.

> No torture of helpless victims by heathen savages or cruel red Indians ever exceeded the cold-blooded savagery of white devils under the lynch law. None of the hideous murders by butchers of Nero to make Roman holiday exceeded these burnings alive of black human beings. This was done by white men who controlled all the forces of law and order in their communities and who could have legally punished rapists and murderers, especially black men who had neither political power nor financial strength with which to evade any justly deserved fate.[18]

Susie King Taylor in her autobiography, Reminiscense of My Life in Camp, published in 1902, like Barnett deplored the horrors of lynching. She heard of some Southern white women who banned a performance of Uncle Tom's Cabin because of its exaggeration and the bad effect it might have on young people.

> Do these confederate Daughters ever send petitions to prohibit the atrocious lynchings and wholesale murdering and torture of the negro? Do you ever hear of them fearing this would have a bad effect on the children.[19]

Religion was a matter of special concern to a number of 19th Century Afro-American women. Amanda Smith's An Autobiography (1893) and Julia Foote's autobiography, A Brand Plucked From the Fire (1886)

were written as Foote said in her preface "to show the power of Christ." Both women were born into slavery and commented on the trials of their youth; however, their main focus was on their salvation and their calling to preach. Foote, in particular, discussed the difficulties she encountered as a woman preacher. Her minister, the Rev. Beman, threw her out of the church for holding meetings at which she preached. No one heeded her.

> It was only the grievance of a woman, and there was no justice meted out to women in those days. Even ministers in Christ did not feel that women had any rights which they were bound to respect.[20]

Throughout the 19th Century Afro-American women also wrote poetry which was published in a variety of journals, mostly Afro-American journals, but very little of it was published in book form. One of the earliest books of poetry to be published by a 19th Century Afro-American woman was Ann Plato's Essays - Prose and Poetry, published in 1841. The subject matter of most of her poems related to religion, but a couple of them dealt directly with racial prejudice. One entitled "The Natives of America" depicts a conversation between a Native American father and his daughter and shows the prejudice inherent in the American system.

> "Tell me a story, father please, And then I sat upon his knee,
>
> Of how my Indian fathers dwelt and of sore oppression felt
>
> He thus began: "We were a happy race when we no tongue but ours did trace.
>
> But then discovered was this land indeed
> By European men; who then had need
> of this far country; Columbus came afar,
> And thus before we could say "ah!
> What meaneth this? - we fell in cruel hands.[21]

Plato paid tribute to the British abolition of the slave trade in her poem "To the first of August,"

> Lift ye that country's banner high,
> and may it nobly wave,
> Until beneath the azure sky
> Man shall be no more a slave.[22]

By far the most prolific, and also the best known Afro-American poetess of her day was Frances Harper. Her first volume of poetry, Forest Leaves was published in 1846 and was followed by Poems on Miscellaneous Subjects (1854), Moses: A Story of the Nile, 1869; Sketches of Southern Life, 1872; Atlanta Offering, 1895; Idylls of the Bible, 1901 and The Sparrow's Fall, n.d.n.p. Harper was at her best reflecting on the lives of Black people, both slave and free. Her depiction of "The Slave Mother" is vivid.

> She is a mother pal with fear, Her boy clings to her side,
> As in her kittle vainly tries, His trembling form to hide.
>
> He is not hers, although she bore for him a mother's pains;
> He is not hers, although her blood Is coursing through his veins.[23]

In her poem "The Dying Bondsmen," she captured well the feelings of shame and humiliation experienced by those in bondage.

> He had been an African chieftan
> Worn his manhood as a crown;
> But upon the field of battle
> Had been fiercely stricken down.
>
> "Master," said the dying bondsman,
> "Home and friends I soon shall see;
> But before I reach my country
> Master, write that I am free."
>
> For the spirits of my fathers
> Would shrink back from me in pride
> If I told them at our greeting
> I a slave had lived and died.
>
> Give to me the precious token
> That my kindred dead may see--
> Master! wrtie that I am free.

[the master did this]

Eagerly he grasped the writing
"I am free at last!" he said
Backwards fell upon the pillow
He was free among the dead.[24]

One of the best characterizations to some from Harper's pen is Aunt Chloe, a wise exslave whose comments on a variety of topics are presented Sketches of Southern Life. Chloe had little use for Lincoln's successor, Andrew Johnson.

Then we had another president--
What do you call his name?
Well, if the colored folk forget him
They wouldn't be much to blame.[25]

Aunt Chloe was particularly disgusted with Black men who sold their votes and she portrayed the women as showing superior virtue on this score.

Day after day did Milly Green
Just follow after Joe,
And told him if he voted wrong
To take his rags and go.[26]

But she had praise for men

Who know their freedom cost too much
of blood and pain and treasure
For them to fool away their votes
For profit or for pleasure.[27]

In 1890 a little known poetess by the name of Josephine Heard published Morning Glories. She wrote of love, religion, death and racial problems. In her poem "The Black Samson" she championed the progress of the exslaves.

They are coming, they are coming-
Listen! You will hear the humming
Of the thousands that are falling into line:
There are Doctors, Lawyers, Preachers,
There are Sculptors, Poets. Teachers-
Men and women, who with honor yet shall shine.[28]

Alice Dunbar-Nelson, the widow of Paul Lawrence Dunbar in 1895, published a volume of short stories and poems entitled Violets and Other Tales. Dunbar-Nelson was particularly sensitive to the situation of women in her day as is reflected in the poem "I Sit and Sew," in which she described a woman's work during war time

> I sit and sew-a useless task it seems,
> The little useless seam, the idle patch;
> Why dream I here beneath my homely thatch,
> When there they be in sodden mud and rain,
> Pitifully calling me, the quick ones and the slain?
> You need me, Christ! It is no roseate dream
> That beckons me-this pretty futile seam,
> It stifles me-God must I sit and sew?[29]

In 1908 Clara Ann Thompson published poems she had written during the 19th Century in a volume entitled Songs From the Wayside. The most notable character to emerge from her pen is the figure of Uncle Rube. Uncle Rube's view of the white folk is a blend of humor and cynicism.

> Let de black man do somepen worth
> mentionin;
> White-folks ez still and shy ez a fawn;
> Let him do somepen dat's mean an belittlin
> Umph! den de whole race has got it an gone.[30]

> It's all right to tell his meanness
> Dat's, pervided it is true;
> But, why, in de name ow blazes,
> Don't you tell de good things too![31]

Cordelia Ray gathered her poems for a publication entitled simply, Poems published in 1910. Most of the poems dealt with love and the beauty of nature. There were, however, two sections of her anthology,"Champions of Freedom" and "Heroric Echoes," which dealt with Afro-American history and experiences. One of her longest poems "In Memoriam" pays tribute to the great leadership of Frederick Douglass.

Born to a fate most wretched most forlorn!
A slave! alas! of benefits all shorn
Upon his entrance into life, what lot
More destitute of hope! Yet e'en that blot
Could not suffice to dim the slowing page
He leaves to history.....[32]

The writing of fiction developed and matured among Afro-American authors of the 19th Century later than did the writing of poetry. However, Frances Harper has the distinction of having written one of the first stories to be published by an Afro-American author, namely "Two Offers" which appeared in the Anglo African Magazine in 1859. Her most significant piece of fiction is the novel Iola Leroy published in 1892; it was the first novel to be published by a Black author after the Civil War and the first novel by a Black author to deal with the Reconstruction Era. It deals with a young woman, Iola Leroy, who was the daughter of a wealthy, white Mississippi planter and his mulatto wife. Iola grew up ignorant of her mother's racial ancestry. Her father died suddenly and his cousin exposed the family background. Iola, reduced to slavery was horrified to be part of a race she had learned to look down on. The complex plot sees Iola through many harrowing experiences until she is re-united with her family and finds peace in a marriage with a man of her racial background.

Throughout the novel Harper tells of the lives of Black people in her day. Even well treated slaves were often not regarded as human beings. The mistress of Robert, a major character in the novel, "fondled him as a pet animal and even taught him to read."[33] Robert, like many Black characters in the 19th Century Afro-American Literature, was light enough to pass, but he rejected the idea of passing as well as any distinctions based on skin color.

> When a man's been colored all his life it comes hard for him to get white all at once .... I don't think it was any worse to hold me in slavery than the blackest man in the South.[34]

Many Black authors of the 19th Century rejected the white man's Christianity as did Iola when she discovered who she was.

> Mother, are these people Christians who made these laws which are robbing us of our inheritance and reducing us to slavery? If this is Christianity I hate and despise it. Would the most cruel heathen do worse.[35]

A fellow slave who is crushed by the fate that has befallen his family echoes Iola's sentiments: "I hardly think barbarians would have done any worse, yet this is called a Christian country."[36] Not only is the South taken to task in Harper's novel, but also the North. When Robert takes his mother North no one will rent him a house because of her color. When Iola gets a job in the North as a saleswoman, she does well until her Black ancestry is revealed. In one store she was immediately fired and in another she was treated so rudely she resigned. She moved to another city to secure a job and was thrown out of a boarding house for young Christian ladies when she revealed her racial background. The man who finally gave her a job said:

> In dealing with Southern prejudice against the Negro, we Northerners could do it with better grace if we divested ourselves of our own.[37]

A white physician compared slavery to a cancer which the Civil War had surgically removed, but which still threatened the nation's existence.

> The problem of the nation is not what men will do with the Negro, but what they will do with the reckless, lawless white men who murder, lynch and burn their fellow citizens . . . A people cannot habitually trample on law and justice without retrograding toward barbarism.[38]

Iola Leroy enjoyed a large audience in its own day and was regarded by M. A. Major in his Noted Negro Women (1898) as superior to Uncle Tom's Cabin.

Victoria Earle began writing stories in 1883 and contributed to almost all of the leading Afro-American journals and magazines of her day. Her best known story, Aunt Lindy appeared in hard cover in 1893. It is the story of a Black exslave who has a chance to take revenge on the white exmaster who had sold her children.

> The quick vengful flame leaped in her eyes, as her mind, made keem by years of secret suffering and toil, travelled though time and space; she saw wrongs which no tongue can enumerate; demoniac glare of exultation and bitter hatred settled upon her now grim features; a pitiless smile wreathed her set lips as she gazed with glaring eyeballs at this helpless, homeless victim of the great fire...a dozen wicked impulses rushed through her mind-a life for a life-no mortal eye was near.[39]

Certainly this is not a pretty picture of a god fearing old woman, but it shows a strength of sentiment not often displayed by early Afro-American writers. Aunt Lindy relents when she hears singing from a nearby church and decides "Vengeance is mine ses de Lowd"[40]

Some of the loveliest and most moving stories produced by an Afro-American woman of the 19th Century are to be found in Alice Dunbar-Nelson's collection "The Goodness of St. Rocque and Other Stories published 1899. These wonderful little gems focus on the lives of the Creoles who lived in New Orleans near the turn of the century. "Little Miss Sophie" deals with a very poor creole woman who had been jilted by her white lover. She overheard of his need for a ring which he had once given her to use as identification to claim an inheritance. She had in her poverty, been forced to pawn the ring, but she worked like a demon to buy it back which she did. But she had literally worked herself to death and Christmas morning found her dead, a note to her exlover at her side. "Sister Josepha" is the moving story of a lovely Creole girl, a novitate in a nunnery. Restless and beautiful, she planned an escape but after overhearing a conversation between two

other nuns she realized she had no, where to go. "Titee" focuses on a young Creole n'er do well who found an old tramp whom he helped establish in a cove and to whom he brought food. All of Dunbar Nelson's stories are very simply told and deeply moving in their very brevity and simplicity.

No doubt the most prolific 19th Century Afro-American woman writer was Pauline Hopkins whose works appeared in The Colored American Magazine at the turn of the century and whose novel, Contending Forces was published in hardback in 1900. There can be no doubt of the fact that Pauline Hopkins portrayed with skill, imagination and a woman's perspective the life of the Black man, and particularly the Black woman, in 19th Century America. Most of her stories dealt with the cruel fate of light skinned Blacks, but she also wrote both moving and humorous tales of dark skinned Blacks. "Bro'r Abr'm Jemson's Wedding: A Christmas Story" is a humorous short tale about a wealthy, elderly Black man, a leader in his church, who is about to take a beautiful young woman as his bride. His previous lover and the young woman's previous lover (coincidentally mother and son) get together and plot their revenge. At the wedding they produce the man's real wife and six sons. The story is told in dialect and is rich in humor. Another Christmas story, "General Washington," is also written in dialect, but is a sad rather than a humorous tale. The main character is a young street waif, General Washington, who is befriended by a little white girl with blonde hair and blue eyes, appropriately named "Fairy." She tells him to come to see her on Christmas Day and gives him her address. In a local dive frequented by gangsters he overhears two men plotting to rob Fairy's home (he recognizes the address). The little girl lives with her grandfather, a conservative anti Black Southern senator. General Washington goes to the house and warns the family in time, but is shot by one of the

thieves at the house. In spite of sentimentalism and religious overtones, Hopkins gives a realistic picture (reminiscent of Charles Dickens) of the harsh life of a child of the streets. Symbolically the Black person cannot trust a white person to lead him to the Promised Land. The blond haired, blue eyed child may be the stereotyped little angel, but she had nothing to offer General Washington but death.

Contending Forces, Winona, Of One Blood, as well as several of Miss Hopkins' short stories, had as their heroines beautiful young women who were reared without any knowledge of their Black heritage. When their racial background is revealed it is usually a great shock to them as well as to those who love (?) them. For example, when Talma Gordon's lover hears of her background he is stunned.

> God! Doctor, but this is too much. I could stand the stigma of murder, but add to that the pollution of Negro blood! No man is brave enough to face such a situation.[41]

In spite of complex plots, large numbers of minor characters, and frequent Gothic overtones, the works of Hopkins sound the theme of racial injustice loud and clear.

The rule by lynch law is demonstrated in the conversation of two low class whites in Contending Forces. Says one:

> There's been some talk 'bout a risin' among the niggers and so we jus tuk a few o' them an' strun' 'em up fer eggsample to the res'.[42]

Another responds:

> Its a law of the United States that ef any man is caught creatin' dissatisfacshun among the slaves he deserves death and death he gets.[43]

The same topic is brought up in Winona when Warren Maxwell, a British subject, speaks out in opposition to slavery and is hauled off by a mob to be burned.

The schemes of white politicians were well understood by Black people. In conversation two Black women in Contending Forces explore the prejudice between Northern and Southern Blacks.

> Dora Smith: Why is it that Southern colored people seem so prejudiced against the Northern colored people?
>
> Ma Smith: Sectional prejudice has always been fostered by the Southern whites among the Negroes to stifle natural feelings of brotherly love among us. Dissension means disunion.[44]

Another character in the novel tells the white politicians directly that he knows how they operate.

> It's votes you want and after you get them and the uproar subsides, corporations and trusts are riding on the front seat of the coach for another year, you won't know us; and robbing and killing the black man can go right on.[45]

A Black leader in Contending Forces asks a key question of his audience.

> A tax too heavy placed on tea and things like that, made the American colonies go to war with Great Britain to get their liberty. I ask you what you think the American colonies would have done if they had suffered as we have suffered and are still suffering?[46]

In Winona we get some reactions to that question. Winona's father was British and she rejects the land of her birth, the land of slavery.

> "This country mine? No, No! The fearful things that I have seen--" She broke off abruptly. "My father's country shall be mine."[47]

Warren Maxwell, Englishman, also expresses his disgust with America.

> God being my helper, I'll never set foot on the soil of the greatest Republic on earth again.[48]

It is high time we paid attention to what all of these fine authors had to say. In a paper published in Phylon in 1947 John Lash observed:

> It is safe to say .... that the typical anthologist of that version of American Literature which is taught in our secondary schools and colleges has neglected the Negro

> author . . . . Most of these anthologies are comprehensive in scope, and all contain many authors who are distinctly minor figures in the national literature . . . No anthological presentation of American literature which claims to be comprehensive could fail to acknowledge the Negro author on the merit of his creative expression unless the editorship of that presentation consciously neglects to include him.[49]

If today's audience is to receive an honest and comprehensive presentation of Afro-American Literature of the 19th Century, the works of Afro-American Women Writers of the 19th Century must be included.

FOOTNOTES

[1]L.A. Scruggs: Women of Distinction (Raleigh, N.C.: L.A. Scruggs Publisher, 1893), p. VI

[2]Bert Lowenberg and Ruth Bogin: Black Women in 19th Century Life (University Park, PA.: Pennsylvania State University Press, 1976), p.5

[3]Roseann Bell, Bettye J. Parker and Beverly Guy-Sheftall: Sturdy Black Bridges (New York:Anchor Books, 1979), p. XXVIII

[4]Sculley Bradley, Richard Beatty, E. Hudson Long, and George Perkins: The American Tradition in Literature (New York: Grosset and Dunlap, 1974), p.34

[5]Bell, Parker and Guy-Sheftall, XXIV.

[6]Gerda Lerner: Black Women in White America (New York: Pantheon Books, 1972), p. 81

[7]Harriet Jacobs: Incidents in the Life of a Slave Girl (Boston: Negro History Press, 1851) p. 6

[8]Ibid, p. 224

[9]Ibid, p. 71

[10]Elizabeth Keckley: Behind the Scenes (New York: G. W. Carleton and Co., 1868) p. 20

[11]Ibid, p. 21

[12]Eleanor Eldridge: Memoirs of Eleanor Eldridge (Providence: B.T. Albro, 1846), quoted in Sylvia Dannett: Profiles of Negro Woman Kind, Vol.1 (Chicago: Educational Heritage, 1964) p. 69

[13]Charlotte Forten: The Journal of Charlotte Forten (London: Collier-McMillan, 1961), Pp. 72, 74

[14]Ibid, p. 74

[15]Ida Wells Barnett: Crusade for Justice (Chicago: University of Chicago Press, 1970), p. 4

[16]Ibid, p. 64

[17]Ibid, p. 63

[18]Ibid, p. 70

[19]Susie King Taylor: Reminiscense of My Life in Camp (Boston, 1902), p. 66

[20]Julia Foote: A Brand Plucked From the Fire (Cleveland, Ohio; Laurer and Yost, 1886), p. 76

[21]Ann Plato; Essays; Prose and Poetry (Hartford, 184), Pp. 110, 111

[22]Ibid, p. 115

[23]Frances Harper; "The Slave Mother," quoted in William Robinson: Early Black American Poets (Dubuque, Iowa: Willian C. Brown Co., 1969), p. 31

[24]Frances Harper "The Dying Bondsman": Atlanta Offering (Philadelpia, 1895), p. 18

[25]Frances Harper: Sketches of Southern Life (Philadelphia: Merrihew and Son, 1872), p. 12

[26]Ibid, p. 15

[27]Ibid, p. 16

[28]Josephine Heard "The Black Samson" quoted in M.A. Majors: Noted Negro Women (Chicago: Donohue and Henneberry,1893), p. 265

[29]Alice Dunbar Nelson "I Sit and Sew" quoted in Robert Kerlin: Negro Poets and Their Poems (Washington, D.C.: Associated Publishers Inc.,1935)p.145-6

[30]Clara Ann Thompson: Songs From the Wayside (Rossmoyne, Ohio, 1908), p. 4

[31]Ibid, p. 34

[32]Cordelia Ray: Poems (New York: The Grafton Press, 1910), p. 162

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[35]Ibid, p. 107

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[37] Ibid, p. 212

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[41] Pauline Hopkins: "Talma Gorden", The Colored American Magazine I (1900), p. 288

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[45] Ibid, Pp. 180, 181

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